

In Flanders Fields
SATB, piano (opt. tpt. and hrn.)

Timothy C. Takach

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In Flanders Fields

from We, the Unknown

for SATB choir and piano (or opt. trumpet and horn)

Commissioned by Liberty Memorial Central Middle School's "Excalibur" choir, in Lawrence, KS, under the direction of Christopher Kurt, in dedication to the 100th anniversary of the Armistice of 1918 and our building that stands as a monument for those whose lives were cut short by World War I.

The larger work *We, the Unknown* was commissioned and premiered by the Heartland Men's Chorus in Kansas City, MO in June, 2018. The piece questions who might be buried in the Tomb of the Unknown Soldier and pays tribute to all who have served their country, often in silence.



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In Flanders Fields

John McCrae

SATB and piano

Timothy C. Takach

Reverent $\text{♩} = 69-72$

Soprano

Alto

Tenor

Bass

The score shows the vocal staves for Soprano, Alto, Tenor, and Bass, all with rests. Below them is the piano introduction in 4/4 time, starting with a *mf* dynamic and ending with a *mp* dynamic. The piano part features a melody in the right hand and chords in the left hand.

If performed with trumpet and horn, piano part is omitted.

S

A

T

B

In Flan - ders fields the pop - pies blow Be-tween the

The score shows the vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B) with the lyrics: "In Flan - ders fields the pop - pies blow Be-tween the". The piano accompaniment is shown at the bottom. Dynamics include *mf* and *mp*. A watermark "Timothy C Takach.com" is visible across the score.



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9

S
cross - es, row on row, That mark our place; and in the

A
cross - es, row on row, That mark our place; and in the

T
cross - es, row on row, That mark our place; and in the

B
cross - es, row on row, That mark our place; and in the

p

mp

p

This musical system covers measures 9 through 11. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: 'cross - es, row on row, That mark our place; and in the'. The piano part includes dynamic markings of *p* and *mp*.

12

S
sky The larks, still brave - ly sing - ing, fly Scarce

A
sky The larks, still brave - ly sing - ing, fly Scarce

T
sky The larks, still brave - ly sing - ing, fly Scarce

B
sky The larks, still brave - ly sing - ing, fly Scarce

f

mp

mf

f

This musical system covers measures 12 through 14. It features four vocal staves and a piano accompaniment. The lyrics are: 'sky The larks, still brave - ly sing - ing, fly Scarce'. The piano part includes dynamic markings of *mp*, *mf*, and *f*.

15

S heard a - mid the guns be - low. *mp* *p*

A heard a - mid the guns be - low. *mp* *p*

T heard a - mid the guns be - low. *mp* *p*

B heard a - mid the guns be - low. *mp* *p*

19

S We are the Dead. Short days a - go We lived, felt dawn, *mp*

A We are the Dead. Short days a - go We lived, felt dawn, *mp*

T We are the Dead. Short days a - go We lived, felt dawn, *mp*

B We are the Dead. Short days a - go We lived, felt dawn, *mp*

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22

S saw sun-set glow, Loved and were loved, *f* *mp*

A saw sun-set glow, Loved and were loved, *f* *mp*

T saw sun-set glow, Loved and were loved, *f* *mp*

B saw sun-set glow, Loved and were loved, *f* *mp*

mf *f* *mp*

26

S and now we lie, In Flanders fields. Take up our quarrel *f*

A and now we lie, In Flanders fields. Take up our quarrel *f*

T In Flanders fields. Take up our quarrel *f*

B In Flanders fields. Take up our quarrel *f*

p *mf* *f*

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31

mf

S — with the foe: To you from fail - ing hands we throw The torch; be yours to

mf

A — with the foe: To you from fail - ing hands we throw The torch; be yours to

mf

T — with the foe: To you from fail - ing hands we throw The torch; be yours to

mf

B — with the foe: To you from fail - ing hands we throw The torch; be yours to

34

f *ff* *mf*

S hold it high. Hold it high.

f *ff* *mf*

A hold it high. Hold it high.

f *ff* *mf*

T hold it high. Hold it high.

f *ff* *mf*

B hold it high. Hold it high.

These 2 bars are only played in performance if needed.

39

S *p* If ye break faith _____ with us who die We shall not

A *p* If ye break faith _____ with us who die We shall not

T *p* If ye break faith _____ with us who die We shall not

B *p* If ye break faith _____ with us who die We shall not

mp *p*

This system contains the vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B), along with the piano accompaniment. The vocal parts are in a soprano clef, and the piano part is in a grand staff. The lyrics are: 'If ye break faith _____ with us who die We shall not'. The piano part features a melody in the right hand and a bass line in the left hand. Dynamics include *p* (piano) for the vocal parts and *mp* (mezzo-piano) for the piano accompaniment.

43

S *mp* sleep, though pop - pies grow In Flan - ders fields. *p*

A *mp* sleep, though pop - pies grow In Flan - ders fields. *p*

T *mp* sleep, though pop - pies grow In Flan - ders fields. *p*

B *mp* sleep, though pop - pies grow In Flan - ders fields. *p*

mp *p*

This system continues the vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B), along with the piano accompaniment. The lyrics are: 'sleep, though pop - pies grow In Flan - ders fields.'. The piano part features a melody in the right hand and a bass line in the left hand. Dynamics include *mp* (mezzo-piano) for the vocal parts and *p* (piano) for the piano accompaniment.



Reviewed as “gorgeous” (Washington Post) and “stunning” (Lawrence Journal-World), the music of Timothy C. Takach has risen fast in the concert world. Applauded for his melodic lines and rich, intriguing harmonies, Takach has received commissions from the St. Paul Chamber Orchestra, St. Olaf Band, Cantus, Pavia Winds, Lorelei Ensemble, VocalEssence, the DeBartolo Performing Arts Center, The Rose Ensemble, and numerous other organizations. His compositions have been performed on A Prairie Home Companion, The Boston Pops holiday tour, multiple All-State and festival programs and at venues such as the Library of Congress, Kennedy Center and Royal Opera House Muscat. He is a co-creator of the theatrical production of All is Calm: the Christmas Truce of 1914, by Peter Rothstein.

Takach studied music composition at St. Olaf College, Northfield, MN, and has frequent national work as a composer-in-residence, presenter, clinician and lecturer. He is a full-time composer and lives in Minneapolis with his wife and two sons.

Selected vocal works by Timothy C. Takach:

Mixed Voices

A Depth We Cannot Sound		SATB, vibraphone, marimba, large tom
A Worshipper and a Man		SATB a cappella
And I Saw		SATB div. a cappella
As the Sunflower Turns on Her God		SSAATBB div, Sop. solo, SSATB soli, a cappella
The Darkling Thrush	(earthsongs)	SATB, SAT soli, a cappella
Fragile		SATB, hand drum
Listen to the Apples		SATB div. a cappella
Neither Angels, Nor Demons, Nor Powers	(Graphite Publishing)	SSATBB a cappella
Nubes Oriebatur: the eruption of Vesuvius		SSATBB a cappella
One Boy Told Me		SATB, piano
Ragnarök		SATB div. a cappella
Su Rahva Koda (The House of Your Kindred)		SSAATTBB a cappella
This Alien Landscape		SATB, crotales, suspended cymbal, bass drum
This Amazing Life		SA(T)B, piano

Treble Voices

And I Saw		SSAA div. a cappella
Bahihii Waaliidkay Dhaqay		2-part, piano
Cassiopeia		SSA a cappella
Queen of the Range	(Graphite Publishing)	SA, piano
The Streets of Laredo (arr. American Folk Song)	(Graphite Publishing)	Unison, TTB, piano
There is No Rose	(Lorelei Ensemble)	SSAA, SS soli, a cappella
Torn Map	(Graphite Publishing)	SA, piano
Twenty Questions		2-part treble, piano

Men's Voices

All Natures, Even Mine		TTTBB a cappella
Empty		TB (opt. div), piano, opt. djembe
Goodbye, Then		TBB choir, Bb clarinet, piano
I Will Howl		TBB choir, piano or cello
Kin		TB, piano
Luceat Eis		TTTTB a cappella
Mad		TB, piano
Original Harmony	(Colla Voce)	TTBB a cappella
Rough Beast		TTBB, percussion
Salve Regina	(Graphite Publishing)	TBB semi-chorus, TTBB a cappella
Things I Didn't Know I Loved	(Graphite Publishing)	TTBB a cappella

Large Works

The Longest Nights (ca. 21')		SATB, piano or string quartet
This is How You Love (ca. 35')		SATB div. a cappella
True North (ca. 16')		SATB, chamber orchestra
We, the Unknown (ca. 40')		TTBB, soloists, chamber orchestra
We Made a Grave For Him, And Her Smoke Rose Up Forever (ca. 10')		TTBB a cappella
Where Beauty Comes From (ca. 16')		TBB, 2-part, SSAA, SATB; piano